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BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY

CATALOGUE
OF A
COLLECTION OF DRAWINGS
BY
AUBREY VINCENT BEARDSLEY



JANUARY 1st-JANUARY 31st
96-1912-1.

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ALBRIGHT ART GALLERY



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OF A
COLLECTION OF DRAWINGS
BY
AUBREY VINCENT BEARDSLEY

INTRODUCTION BY
MARTIN BIRNBAUM

*"Ne Jupiter quidem
omnibus placet."*



JANUARY 1ST-JANUARY 31ST
96-1912-1



ADDITIONS AND ERRATA

Loaned by ALBERT GALLATIN, ESQ., New York City.

88. "The Rape of the Lock."

Loaned by MISS FRANCES DELAHANTY, New York City.

89. "Vignette," for La Morte d'Arthur.

90, 91, 92, 93, 94 and 95.

Drawings illustrating Theophile Gautier's "Romance of
Mademoiselle de Maupin."

(Reproductions limited to 50 copies each.)

96. Poster for the "Savoy."



27, 28 and 29 are not on exhibition.



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AUBREY VINCENT BEARDSLEY

From a hitherto unpublished photograph, owned by
A. E. Gallatin, Esqr.

AUBREY VINCENT BEARDSLEY

THE main facts of Beardsley's outwardly uneventful life can be given in a few words. He was born at Brighton on August 21, 1872, three days before the birth of that other inimitable artist, Max Beerbohm. We have no particularly interesting facts about his parents or ancestry, but all his critics mention his surviving sister Mabel, the English actress, who was a rarely sympathetic and helpful comrade. When he was still a very young child, symptoms of tuberculosis, and a genius which overflowed into many fields of artistic endeavor, appeared simultaneously. In 1883 he was giving concerts with his sister in London. Shortly afterwards we hear of him reading omnivorously, starting a history of the Armada, drawing clever caricatures of his masters at Brighton Grammar School, taking part in theatricals, drawing his first published sketches, and writing a farce which enjoyed the serious critical attention of the town where it was performed. He left school in 1888 and worked successively in an architect's studio

and an insurance office. Although many pictures of an earlier date exist, his career as a professional graphic artist may be said to have begun in 1893, with the publication of Sir Thomas Malory's "Le Morte d'Arthur," by J. M. Dent & Company. In April of that year Joseph Pennell, the well-known American etcher, introduced the new illustrator in the first number of "The Studio." From that time forward the story of his life is an inspiring and painful journal of a dying genius, working feverishly and searching in vain for a climate which would give him the strength necessary to complete his work. He died at Mentone on March 16, 1898, in the twenty-sixth year of his life, after having been received into the Catholic Church.

Beardsley was the most eminent of a group of men who died while still very young, but who lived long enough to accomplish successfully something original and important in art or literature. They were all constantly associated with one another in their lives and work. Here we need only mention Ernest Dowson, for whose precious volumes of verse Beardsley made some of his happiest decorations; Charles Conder, the English Watteau, a romantic painter whose fans and paintings on silk are among the most exquisite works of art ever

produced by an Englishman; Lionel Johnson, a genuine poet and an important figure in the Celtic movement, of which William Butler Yeats is now the acknowledged leader; Leonard Smithers, their irresponsible publisher; and our own Josiah Flynt, or "Cigarette," as the tramps called him, who met the Englishmen before he too "passed on for keeps," in a little back room in the Crown Tavern, near Leicester Square,—“a back parlor pushed up against a bar.” The grim, tragic pathos, of madness, drink, and disease attaches to their names. Of them all, one alone died with a jest on his lips, and Oscar Wilde's tragic career overshadows the whole period. Fortunately, we still have Arthur Symons, whose sympathetic appreciations will always remain the starting-point for all future studies of their lives and achievements; Will Rothenstein, the distinguished painter, who began his career by making the now famous series of portraits in lithography of his contemporaries; and "Max," their incomparable caricaturist, who will remain forever young and a dandy.

It was Beardsley's ambition to be grouped with these men, not only as an artist, but as a writer, and in a measure he succeeded. To be sure, his literary efforts, consisting of a few poems and the fragment of a fantastic rococo

romance, fill only one slender volume; but "Under the Hill," which is a travesty of the Tannhäuser legend, has an unique flavor. The hand of an amateur is easily detected and the work is obviously influenced by the eighteenth-century Frenchmen, but you feel, as in the case of Whistler, that the writer was prodigiously talented and that he was on the threshold of complete mastery. His verses are highly polished and his prose is strange, exotic, and artificial. Its bizarre music captivates the ear, and it may be said to appeal even to the eye, in somewhat the same way as his designs. It is the work of a sick prodigy who has intuitively absorbed all the secrets of French eroticism and is laughing at the shock he will give John Bull. He adored the art and literature of France, and his intimate knowledge of French belles-lettres amazed all his friends. Balzac was a great passion with him, and the works of Baudelaire, Verlaine, Gautier, and Flaubert were his inspirations. In the interesting introduction to the French edition of "Under the Hill," Jacques Blanche, who painted his portrait, comments on Beardsley's extraordinary and intimate knowledge of French literature, and adds, "Ai-je jamais entendu un de mes compatriotes parler de Molière et de Racine comme lui? Racine surtout, qui reste fermé à

la plupart, il le savait par cœur, et il récitait les chœurs d'Athalie et d'Esther comme des prières." Beardsley's romance, however, does not breathe the spirit of the great dramatists. Its extravagant atmosphere and the strange pageant of its characters can best be suggested by using Beardsley's own grotesque vocabulary: "Slim children in masque and domino, smiling horribly; exquisite lechers leaning over the shoulders of smooth doll-like ladies, and doing nothing particular; terrible little pierrots posing as mulierasts, or pointing at something outside the picture; and unearthly fops and strange women mingling in some rococo room lighted mysteriously by the flicker of a dying fire that throws huge shadows upon wall and ceiling."

Even this short quotation is enough to show that there is the same kind of fault and excellence in his designs and writings. One can best describe his genius as *maladif*. He cultivated a magical technique which could convert the most repulsive ugliness into a strange, forbidding, fascinating beauty. Although he was essentially a great satirist, the common youthful error of starting out by scandalizing his native land tempted him to commit many extravagances. It is, however, not our province to find fault with him for having chosen, to a large

extent, unsavory and unwholesome material, instead of subjects which breathe the May-time fragrance which one associates with Anglo-Saxon art.

His designs fall naturally into certain groups. Disregarding his first efforts as an amateur, the first period extends to the year 1893, when "Le Morte d'Arthur" and three volumes of "Bon Mots" by English wits appeared, and the editor of "The Pall Mall Budget" commissioned him to draw illustrations of contemporary interest for that magazine. He had already been encouraged by Puvis de Chavannes and Burne-Jones, and the uncommonly appropriate drawings for Malory's romance were strongly influenced by the work of the famous Preraphaelite. The "Bon Mot" drawings bear a superficial resemblance to second-rate Japanese prints. The following year the drawings to "Salome" appeared, and a few discerning critics realized that Beardsley had become a master of decorative graphic art. To quote from the excellent monograph by Robert Ross: "Before commencing 'Salome' two events contributed to give Beardsley a fresh impetus and stimulate his method of expression: a series of visits to the collection of Greek vases in the British Museum (prompted by an essay of Mr. D. S. McColl) and to the famous

Peacock Room of Mr. Whistler in Prince's Gate—one the antithesis of Japan, the other of Burne-Jones." No designs like them had ever been seen before, and the irritated critics, mystified by genius, ignored his marvelous precise lines and decorative qualities, seized upon anatomical weaknesses in his drawing and certain obviously perverse features, and condemned him as the exponent of decadence. The attacks grew more virulent when the first volume of "The Yellow Book" appeared in April, 1894. Beardsley had already done other work—chiefly the ingenious title-pages and frontispieces for the "Keynote" series—for John Lane, who shares the credit of having discovered and encouraged him. "The Yellow Book" became the recognized vehicle for publishing the work of Beardsley, its art editor. In its first volumes were disclosed many new phases of his powers, his devilish wit, his peculiar insidious grip and satirical sting. The fury of the affronted art critics was followed by the rupture with John Lane, which resulted in the publication by Leonard Smithers, in 1896, of "The Savoy," under Arthur Symons's literary editorship. In the same year, Smithers brought out what are considered by many admirers Beardsley's masterpieces,—the exquisite embroideries for Pope's "Rape of the Lock," and

the extraordinary drawings, without backgrounds, for the "Lysistrata" of Aristophanes. In 1897, besides executing book-plates, miscellaneous drawings, and cover designs,—notably the superb "Ali Baba," and the lovely lines which adorn Dowson's verses,—he illustrated the last-mentioned poet's charming pastoral, "The Pierrot of the Minute." In the year of his death there appeared a portfolio of photogravure reproductions of his bizarre illustrations for "Mademoiselle de Maupin," and the beautiful lead-pencil designs and initials for Ben Jonson's "Volpone," which constituted his last works. These showed unmistakable signs of possible further development, concerning which, however, it would be idle to speculate. In examining these works one is immediately impressed by the great variety of obvious influences which dominated him. Whistler, Ricketts, Mantegna, Botticelli, Eisen, Walter Crane, the Japanese, the Silhouettists, et cetera, may be mentioned at random. No other artist of the first order was ever so receptive, and none ever attached himself to a particular tradition for a shorter time. He had hardly succumbed to some new influence before it became in its turn a mere passing phase of his development. You are constantly amazed by the variety of methods used by him during the same

period, and by the range of his literary sympathies. He drew his inspiration from the most varied sources,—Pope, Ben Jonson, and Edgar Allan Poe, Juvenal, Lucian, and Aristophanes, Gautier, Dumas, de Laclos, and Balzac, Wagner and Chopin. Now and then he introduced portraits or caricatures of friends and acquaintances into his drawings. Wilde and Henry Harland are seen in the frontispiece to John Davidson's "Plays"; the Latin quarter Pierrot holding the hour-glass in Dowson's pastoral phantasy, is Charles Conder; Max Beerbohm and Whistler appear in the "Bon Mot" grotesques; Réjane's mask was used by him again and again. How he would have reveled in the sinuous grace and Egyptian attitudes of Ida Rubenstein, the young Russian dancer who inspired D'Annunzio's "Saint Sebastian"!

In spite, however, of Beardsley's faculty for assimilation, and the fact that he was flattered and annoyed by a legion of imitators and forgers, his work can rarely, if ever, be mistaken, unless he himself chooses mischievously to deceive you. Degas, in an unpublished fragment by Oscar Wilde, is quoted as having said: "Il y a quelque chose plus terrible encore que le bourgeois,—c'est l'homme qui nous singe." No man ever suffered more at the hands of these apes than Beardsley, but he remained inimi-

table. His artistic accent, so to speak, is unmistakably French, but it is an error to compare his work, except from the moral point of view, with that of men like Félicien Rops or Toulouse-Lautrec. Occasionally these men evoke similar emotions, but their methods are quite different.

Knowing that he had only a few years of work before him, Beardsley was feverishly, incessantly working, and produced many hundreds of drawings in rapid succession. He was socially active, too, however, and loved fine clothes and rare clarets. He seemed determined to live his short life gaily, and always had time for his friends, because he worked chiefly at night, by the light of those long candles which he repeatedly introduced into his fantastic designs. His life, as revealed by his associates and by the strange, inconsequential letters which have been published, reads, indeed, like a morbid psychological novel by Arthur Schnitzler. The coterie of people who visited him in the somber Cambridge street studio, furnished in black, and those who surrounded him at Dieppe, have only the kindest things to say about his engaging, persuasive personality and charming presence, and maintain that his pose served merely to hide the deep and finely serious feelings of a shy, earnest

man. Among these people, besides the English "Savoy" contributors, were the genial northerner, Fritz Thaulow, with his blond family, and Jacques Blanche, who has written interesting reminiscences of the whole colony. Some friends, on the other hand, have said that Beardsley craved for the sensational celebrity of a professional beauty. To achieve such notoriety he was guilty of impudent conceits, artistic indiscretions, and anachronisms, like putting Manon Lescaut and Marquis de Sade on Salome's book-shelf. At any rate, whether these statements are correct or not, he certainly enjoyed a reputation wider than he could have expected. He became the storm-center of art criticism, and his detractors saw impropriety lurking in every stroke of his pen. This adverse criticism only seemed to arouse his morbid gaiety. When his editor was forced to bowdlerize a drawing, Beardsley sent proofs of it to friends and wrote on the margin:

"Because one figure was undressed,
This little drawing was suppressed.
It was unkind,
But never mind—
Perhaps it all was for the best."

Unfortunately, he regretted these boyish pranks when it was too late, and what may per-

haps rank technically as the culminating-point of his genius can never be publicly shown. He realized this, and referred to the drawing in the last letter to his publisher, Leonard Smithers, quoted here because it has never appeared in an English book before. It is said to have been written at the Hôtel Cosmopolitain on March 7, 1898, and is the most painfully serious and pathetic commentary we know of, on the danger of being a youthful tragic-comedian.

MENTONE.

Jesus is our Lord and Judge.

DEAR FRIEND :

I implore you to destroy *all* copies of "Lysistrata" and bad drawings. Show this to P. and conjure him to do same. By all that is holy,—*all* obscene drawings.

AUBREY BEARDSLEY.

In my death agony.

The volume from which this is taken is one of the artistic publications of Hans von Weber of Munich. It consists of a collection of letters to Smithers, well translated into German by their owner, Fritz Waerndorfer of Vienna, who has one of the finest existing collections of original Beardsleys. It must not be confused with the English letters published by Longmans, Green & Co. At the end of the book there are a

few notes—entries on the leaves of a pocket calendar similar to the note-book owned by Mr. Henry C. Quinby—which throw a valuable light on some of the sources of Beardsley's inspiration and the way in which he worked. It was edited by Dr. Franz Blei, who introduced Beardsley to Germany and Austria, where his works are now eagerly sought for by the greatest museums. Berlin has acquired his portrait of Mrs. Patrick Campbell, and Vienna owns the drawing for "Lucian" entitled "The Vintage." His influence is gratefully acknowledged by such prominent continental artists as the astoundingly clever Marcus Behmer, the versatile Th. Th. Heine, the decorative Franz von Bayros, and any number of lesser men.

The fact that his work continues to retain its stimulus for a new artistic generation, is sufficient excuse for this first exhibition in America. It is fortunate that it could be arranged at a time when Beardsley has ceased to be a fashionable craze or a topic for frivolous conversation. He is not an artist whom one can amusingly denounce or indiscriminately praise, but an acknowledged master of satire and decorative line, who taught graphic artists many new and important lessons, and practically exhausted the resources of his medium. He is an artists' artist, and, as Mr. Pennell

wrote, "What more could he wish?" Certain features of his work may be condemned or deplored, but he certainly cannot be ignored by any serious student, and we owe a debt of gratitude to the men and women who have made it possible to give this exhibition, and to Will Rothenstein who brought the greater part of it from England.

CATALOGUE
OF AN
EXHIBITION OF ORIGINAL DRAWINGS
BY
AUBREY VINCENT BEARDSLEY



HELD AT THE
BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO

JANUARY 1ST-JANUARY 31ST

1912

CATALOGUE

Loaned by MRS. PAYNE WHITNEY, New York City.

1. Cover Design for No. 4 of "The Savoy."
2. Vignette for "Le Morte d'Arthur."
3. Vignette for "Le Morte d'Arthur" (p. 69).
4. "The Dream," Frontispiece for "The Rape of the Lock."

Loaned by BART ROBSON, ESQ., London.

- 5, 6. Border and Figure for "Le Morte d'Arthur" (pp. 155 and 291).
- 7, 8. Border and Initial for "Le Morte d'Arthur" (p. 724).
9. Decorative Figure for "Le Morte d'Arthur" (p. 761).
10. Decorative Figure for "Le Morte d'Arthur" (p. 438).

Loaned by HENRY C. QUINBY, ESQ., New York City.

11. Border for "Le Morte d'Arthur" (p. 80).
12. Border for "Le Morte d'Arthur" (p. 639).
13. Border for "Le Morte d'Arthur" (p. 218).
14. Initial Letter with guardian griffins, intended for "Le Morte d'Arthur" but rejected because the design was not in harmony with the text. Unpublished.
15. Grotesque for the "Bon Mot Series" (A Muscular Man).
16. Grotesque for the "Bon Mot Series."
17. Grotesque for the "Bon Mot Series."

18. A nude grotesque figure holding a flower. Three butterflies in the background. Intended for the "Bon Mot Series" but never published.
19. Grotesque for the "Bon Mot Series."
20. Two unpublished pencil sketches, one signed, of women. Taken from a note-book.
21. A note-book ($2\frac{3}{8} \times 3\frac{7}{8}$ inches) containing several slight sketches in ink and pencil. Beardsley's signature, Wilde's caricature, notes for some drawings, etc., occur.

Loaned by MARTIN BIRNBAUM, New York City.

22. Decorative vignette with female figure, and landscape for "Le Morte d'Arthur" (p. 93).
23. Portrait, in pencil and pastel, of Aubrey Beardsley. Dated 1894 and signed by him. [This portrait, while a good likeness, is almost childish in its technique. It will be recalled, however, that Beardsley not infrequently indulged in amateurish attempts. This portrait was bought at a sale held at the Merwin-Clayton Sales Company several years ago and it was "guaranteed." Its history and past ownership were refused.]

Loaned by A. E. GALLATIN, ESQ., New York City.

24. "How Four Queens Found Launcelot Sleeping." From "Le Morte d'Arthur."
25. "Sir Launcelot and the Witch Hellawes." From "Le Morte d'Arthur."
26. Decorative Female Figure for "Le Morte d'Arthur" (p. 215).
27. Unfinished Border intended for "Le Morte d'Arthur" but not used. First reproduced in Gallatin's "Whistler's Art Dicta and Other Essays."
28. A Small Landscape with Buildings. Contained in a letter.

29. An Architectural Sketch: Column and Building.
Contained in a letter.
30. Max Alvary as "Tristan." Pen and ink.
31. Frau Klafsky as "Isolde." Pen and ink and water-color.

Loaned by FREDERICK KEPPEL & CO., New York.

32. "Die Götterdämmerung." India ink and Chinese white. Formerly the property of Robert B. Ross, Esq.

Loaned by JOHN LANE, ESQ.

33. Arbuscula.
34. Head with Leaves and Berries.
35. Cover of "Yellow Book."
36. Cover for "Yellow Book."

DRAWINGS FOR "SALOME."

37. Tail-piece to "Salome." "For sheer drawing nothing can equal the nude figure in the colophon to "Salome."—Robert Ross.
38. The Woman in the Moon.
39. The Eyes of Herod.
40. Title-page for "Salome."
41. The Toilet of Salome.
42. The Stomach Dance.
43. Title-page Ornament for the "Yellow Book."
44. A Poster.
45. A Poster.
46. Cover design for "Poor Folk."
47. Cover design for the second volume of the "Yellow Book."
48. Cover design for the third volume of the "Yellow Book."

49. Cover design for the "Yellow Book."
50. A Nocturne of Chopin.
51. End Papers for "Pierrot's Library."
52. Design for "Pierrot's Library."
53. Design for a Book Cover.
54. "Atalanta."
55. Frontispiece for "Earl Lavender."
56. "Maitresse d'Orchestre."
57. Title-page for "Keynotes."
- 58-78 (incl.). Covers and title-pages for the "Keynote Series."

Loaned by FITZROY CARRINGTON, ESQ., New York City.

79. "Ali Baba." Cover design for "The Forty Thieves."

PRINTED POSTERS.

Loaned by HENRY C. QUINBY, ESQ.

80. Colored Poster.
81. Prospectus for "Volpone."
82. Poster for the "Spinster's Scrip" as compiled by Cecil Raynor. Macmillan & Co.
83. Joan of Arc, from "The Studio."

Loaned by A. E. GALLATIN, ESQ.

84. Programme Cover for the Avenue Theatre.

Loaned by FITZROY CARRINGTON, ESQ.

85. Venus between Terminal Gods.

Loaned by the artist WILL ROTHENSTEIN.

86. Lithograph Portrait of Aubrey Beardsley.

Loaned by WILBUR UNDERWOOD, ESQ.

87. Portrait of Aubrey Beardsley by Will Rothenstein.

BIBLIOGRAPHY

The best lists of drawings by Beardsley, and of books by and about him, will be found in the two following works:

Aubrey Beardsley's Drawings. A Catalogue and a List of Criticisms. By A. E. Gallatin, 1903. New York: Godfrey A. S. Wiener, "At the Sign of the Lark." London: Elkin Mathews.

Boards, pp. 60. 250 copies printed.

Aubrey Beardsley. By Robert Ross. With sixteen full-page illustrations and a revised Iconography by Aymer Vallance. London: John Lane, The Bodley Head. New York: John Lane Company, MCMIX.

8vo, cloth, pp. 112.

Beardsley's most important works are reproduced in the following volumes, and the more ambitious criticisms, including some books which are not mentioned in the above lists, are noted below.

A book of Fifty Drawings by Aubrey Beardsley. With an Iconography by Aymer Vallance. Leonard Smithers, 4 and 5 Royal Arcade, Old Bond Street, London, W., 1897.

4to, cloth, pp. 212. The edition was 500 copies on imitation Japanese vellum and 50 copies on imperial Japanese vellum.

This album comprises 19 drawings reprinted from "Le Morte d'Arthur," drawings from "Salome," "The Rape of the Lock," "The Savoy," etc. There are also several drawings published for the first time. A photograph of the artist, with his autograph in facsimile, forms the frontispiece.

A Second Book of Fifty Drawings by Aubrey Beardsley. New York: John Lane, 140 Fifth Avenue, 1899. (With short prefatory note by Leonard Smithers, who published the book in London.)

4to, cloth, pp. 213. The edition was 1000 copies on plate paper and 50 copies on imperial Japanese vellum, bound in vellum gilt.

This album comprises a selection of Beardsley's work and some 30 hitherto unpublished drawings. The latter are for the most part early sketches. A photograph of the artist, with his autograph in facsimile, forms the frontispiece.

The Early Work of Aubrey Beardsley. With a prefatory note by H. C. Marillier. John Lane, the Bodley Head, London and New York. (MDCCCXCIX.)

4to, buckram, pp. 18 + 157. Besides the regular edition on imitation Japanese vellum, 125 copies were printed on imperial Japanese vellum.

This album includes all of the "Salome" drawings, all of the "Yellow Book" designs, all of the "Keynote Series" title-pages, 16 of the drawings published in the "Pall Mall Budget," and various other drawings. There are also some 20 drawings published for the first time. Two photographs of Beardsley, by Frederick H. Evans, Esq., are also reproduced, both in photogravure and one with a facsimile autograph.

The Later Work of Aubrey Beardsley. John Lane, the Bodley Head, London and New York, MDCCCCI. (With brief note by John Lane.)

4to, buckram, pp. 173. Besides the regular edition on imitation Japanese vellum, 125 copies were printed with the cover design in gold, the frontispiece (Mlle. de Maupin) hand-colored, and the "Volpone" drawings in photogravure.

This album includes all the "Mlle. de Maupin," "Volpone," "Rape of the Lock," and "Savoy" drawings (excepting "Contents" drawing in No. 1), besides 19 drawings from "Le

Morte d'Arthur" and a selection from Beardsley's other work. There are also about 15 hitherto unpublished drawings.

The Birth, Life and Acts of King Arthur, of his Noble Knights of the Round Table, their marvellous Enquests and Adventures; the Achieving of the San Greal and, in the end, Le Morte d'Arthur, with the dolorous Death and Departing out of this World of them all. (Emblem.) The text as written by Sir Thomas Malory and imprinted by William Caxton at Westminster the year MCCCCLXXXV, and now spelled in modern style, with an introduction by Professor Rhys and embellished with many original designs by Aubrey Beardsley. MDCCCXCIII. [2d Volume, MDCCCXCIV.]

Buckram, vellum and gold. Vol. I, pp. lxiv + 455; Vol. II, pp. xc + 990.

Scrap Book.

Containing all "Pall Mall Budget" drawings. Loaned by Henry C. Quinby, Esq., New York.

Bon Mots: Charles Lamb and Douglas Jerrold; Sydney Smith and R. B. Sheridan; Samuel Foote and Theodore Hook. Grotesques by Aubrey Beardsley.

3 volumes, 24mo, white cloth, gilt tops. London: J. M. Dent, 1893-4.

The Studio.

Vol. I, No. 1. Contains "A New Illustrator: Aubrey Beardsley," by Joseph Pennell.

The Studio.

No. 62. Contains "Aubrey Beardsley: In Memoriam," by Gleeson White.

Portfolio of Twenty Miniature Posters. Drawn by Aubrey Beardsley.

Representing the title designs of the "Keynote Series." Roberts Brothers, Publishers, Boston.

The Wonderful History of Virgilius, the Sorcerer of Rome, as told by Men of High Germany, together with many Rimes made by Men of France and Italy, now first put into the English tongue.

Crown 8vo, with original frontispiece by Aubrey Beardsley on China paper. Wrapper. 1893.

Poor Folk. Translated from the Russian of F. Dostoievsky by Lena Milman. With an Introduction by George Moore. London: Elkin Mathews and John Lane. Roberts Brothers, Boston, 1894. Illustration by Beardsley on title-page.

8vo, cloth, pp. xxx + 191.

The Yellow Book: An Illustrated Quarterly. London: John Lane. Boston: Copeland & Day.

4to, cloth, 13 vols. April, 1894, to April, 1897, inclusive.

Salome. A Tragedy in one act. Translated from the French of Oscar Wilde.

With frontispiece, ornamental title-page, and table of illustrations; 10 full-page illustrations and the powder-puff tail-piece, after the designs of Aubrey Beardsley. Pages xii + 67, 8vo, blue buckram, with design in gold. London: Elkin Mathews and John Lane, 1894.

A Portfolio of Drawings, illustrating Salome, by Oscar Wilde.

Folio, $13\frac{1}{2} \times 10\frac{1}{2}$ inches. 17 designs of the late Aubrey Beardsley, reproduced for the first time, the actual size of the originals, viz., $9 \times 6\frac{3}{8}$ inches, and printed upon Japanese vellum.

Lucian's True History. Translated by Francis Hicks. Illustrated by William Strang, J. B. Clark, and Aubrey Beardsley.

Small 4to, buckram. London: Privately printed, 1894. Japanese vellum paper; only 54 copies printed.

Portfolio of Drawings to illustrate the Tales of Edgar Allan Poe.

With a portrait of the artist. The Colonial Company, Limited, New York and Pittsburgh.

Plays by John Davidson. Being an Unhistorical Pastoral, a Romantic Farce, Bruce, a Chronicle Play, Smith, a Tragic Farce, and Scaramouch in Naxos, a pantomime.

Vignette title and grotesque frontispiece by Beardsley. 8vo, buckram. Elkin Mathews, 1894. Edition of 500 copies.

A full and true Account of the wonderful Mission of Earl Lavender which lasted one night and one day.

First edition, original cloth, frontispiece by Beardsley. 1895.

Walt Ruding. An Evil Motherhood. An impressionist novel. Frontispiece by Beardsley.

Crown 8vo, cloth. London, 1896. First edition.

Book of Bargains. Stories of the Weird and Wonderful. By Vincent O'Sullivan. Frontispiece by Beardsley.

Post 8vo, buckram, 1896.

Verses by Ernest Dowson. Leonard Smithers, Arundel Street, Strand, London, W.C., MDCCCXCVI.

Vellum, pp. 57. Cover design by Aubrey Beardsley. 300 copies on hand-made paper. Autograph letter of Dowson inserted.

The Parade, an Illustrated Gift-book for Boys and Girls.

4to, cloth, 1897. Contributions by Max Beerbohm, R. Le Gallienne, Laurence Housman, Barry Pain, and others; illustrated by Beardsley, Max Beerbohm, L. Housman, and others.

Dowson (Ernest). The Pierrot of the Minute, a

Dramatic Phantasy. Illustrated with a frontispiece, cover design, initial letter, vignette, etc., by Aubrey Beardsley.

4to, vellum gilt, 1897. The Henry W. Poor copy, with his book-plate. A fine letter by Dowson, mentioning various works and telling of his starving condition, is inserted.

The Savoy. A Periodical of Art and Literature. Edited by Arthur Symons. With contributions by G. Bernard Shaw, Arthur Symons, W. B. Yeats, Aubrey Beardsley, Joseph Conrad, Ernest Dowson, and others. Illustrated profusely by Aubrey Beardsley, with additional drawings after Whistler, Blake, C. H. Shannon, W. Rothenstein, and caricatures by Max Beerbohm.

3 vols., 4to, purple cloth, with cover design in gold by Beardsley. London: Leonard Smithers. January–December, 1896.

The Rape of the Lock. An Heroi-Comical Poem in Five Cantos. Written by Alexander Pope. Embroidered with nine drawings by Aubrey Beardsley. London: Leonard Smithers, Arundel Street, MDCCCXCVI.

Cloth, pp. 47.

Portfolio of an Issue of Five Drawings illustrative of Juvenal and Lucian. 1906.

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Privately printed for Leonard Smithers, London, 1896.

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Printed on plate paper, 1898.

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Whistler's Art Dicta and Other Essays. By A. E. G.

12mo, marbled boards, cloth back. Boston: The Merry-mount Press, for Charles E. Goodspeed, 1904. This contains a number of interesting essays on Whistler and Beardsley, with 3 facsimile letters, afterwards suppressed.

Aubrey Beardsley. By A. E. Gallatin. List of Drawings by Aubrey Beardsley.

8vo, boards. New York, 1900. 100 copies, privately printed.

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Boards, pp. 11. Eighty-five copies printed.

Volume containing:

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Mr. Aubrey Beardsley and his Work. By Arthur H. Lawrence. From "The Idler," March, 1897.

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